

Jasper Streit

Born in the swiss alps, having lived the first years without electricity, now based in Sydney- new media artist Jasper Streit is now surrounded by the hum of technology.

Jasper's recent works address the psychology of human interfacing in interactive technologies, specifically the anthropomorphism of the machine. His career has been eclectic to say the least, from working as a systems analyst for a software development company to scoring a film, his time is now being spent at the University of Western Sydney's school of contemporary arts.

Jasper Streit Program Notes

This performance will concentrate on time manipulation and the effect on audience driven work. The piece will be performed on a laptop using it's built in microphone as stimulus as well as keyboard input from the performer. The basis for the composition is for a series of sine tones played together cancelling and re-enforcing each other making slightly rhythmical patterns.

There are alot of 'frozen' buffers in the piece where playback does not travel in any expected direction, rather analysing the other sounds in the piece for cues. The result is a slightly minimal, grainy, ambient soundscape moving slowly through time.

Severin Minus Seven

Sev is a dedicated practitioner across several disciplines. Strongly encouraging cross genre collaborations. Has always been influenced by new technologies. Predominantly a fringe motivated artist. Product based heavily upon sound, media and semiotic consequence. Has recorded and produced a number of experimental sound pieces. Collaborated with many local, interstate and international artists and musicians. Sev is an art aspect, a cog in a complex wheel of creativity. He has travelled extensively collecting many exotic instruments. Is a writer, producer, critic, performer, recording artist, specialising in polished improvisation.

This performance is the result of 10 years creative development... heavily influence by zen and chaotic... extremely cut-up spoken wordart/the art of sound and premeditated intent... the progression will be one of space and meditation to extreme layering of harmonics effected voice and tanboursa (ancient indian drone instrument)...the basis of sound and visuals in effect will be used as diametrics but most importantly as psychological triggers that lend elements of usually (Western mindset) macarbe expectations. In effect expecting something horrible to result due to ingrained semiotic consequence. Of course an anti climax results leaving the audience wondering in fact why it is they expected such an outcome. This is definately not a performance for those with a pacemaker installed... due to extreme usage of frequencies that will affect the physical reality of all humans present.

Zane Trow

Zane Trow, Artistic Director, Composer/Performer, Sound Artist.

Trow was born in London in 1956. He left school to be an artist, but dropped out of fine art-school to study experimental music composition. Trow has since been professionally involved in the contemporary live and sound arts since the mid-1970s. His work spans creative development, performance art, sound installation and musical composition for dance, theatre, visual arts and film, contemporary performance direction, community arts, critical writing, arts consultancy, project and curatorial management services, arts organisation, festival and event artistic direction, arts management training and cultural policy activism. He has studied Kathakali dance/drama percussion in India and toured multi-media art to Singapore, Malaysia, Taiwan and India.

He works with improvisation and sound art treatments thru pure frequency modulation synthesis, complex digital delay systems and with Ross Bencina's Audiomulch sound software.

Recent electronic sound and music includes installations for the Centre for Contemporary Photography and the Melbourne International Arts Festival, synthesizers, devices & delays for George Telek (an ARIA award winning CD), sound art for the ABC "Listening Room" and voice compositions for experimental theatre. Recent performances in Brisbane include ambient raga/sound improvisations at dawn for the Powerhouse Turbine Hall space. He is currently working on a long-term series of large scale sound installation/performance projects with David Toop, Richard Barrett, Scanner and I/O at South Bank Parklands.

His work as a curator in live art and new media in Australia has involved major projects with the National Gallery of Victoria, the Art Gallery of NSW, the Victorian Arts Centre, QUT, RMIT University, Scienceworks and the Sydney City Council. Published writing includes RealTime, Artworks, Dance Life, Westspace "Dialogue" and "Artists Talk" and Australasian Performance Studies Journal.